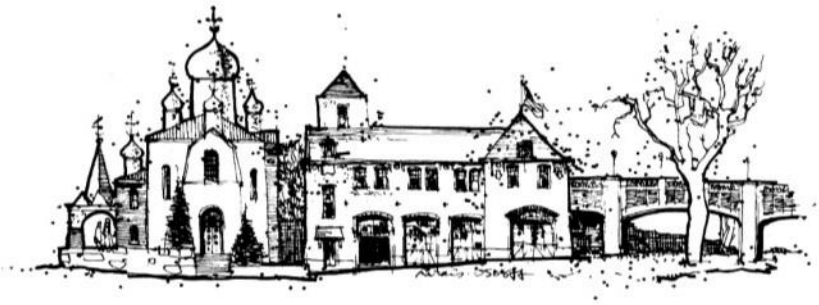

The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649, Seattle WA 98124-4649
Street Address: 600 4th Avenue, 4th Floor

LPB 231/22

REPORT ON DESIGNATION

Name and Address of Property**: Steinhart Theriault & Anderson Office Building**
1264 Eastlake Avenue E

Legal Description: Lot 10, Block 3, R.C. Graves Addition to the City of Seattle, According to the Plate Thereof recorded in Volume 3 of Plats, page 120, in King County, Washington.

At the public meeting held on June 15, 2022 the City of Seattle's Landmarks Preservation Board voted to approve designation of the former Steinhart Theriault & Anderson Office Building at 1264 Eastlake Avenue E as a Seattle Landmark based upon satisfaction of the following standard for designation of SMC 25.12.350:

D. It embodies the distinctive visible characteristics of an architectural style, or period, or a method of construction.

E. It is an outstanding work of a designer or builder.

F. Because of its prominence of spatial location, contrasts of siting, age, or scale, it is an easily identifiable visual feature of its neighborhood or the City and contributes to the distinctive quality or identity of such neighborhood or the City.

DESCRIPTION

> *Public awareness of architects and the professional services they perform can be developed in a number of ways. A notable example in the Pacific Northwest is this little office building -- a real eye-stopper with an overall design quality that removes it from the 'gimmick' category. Furthermore, motorists traveling between downtown Seattle and the northeast section virtually 'look over the shoulders' of the architects at their drafting boards*.
>
> – *Pacific Architect and Builder*, September1960

Location and Surroundings

The original office of the Seattle architectural firm Steinhart Theriault & Anderson is situated on the prominent southeast corner of E Galer Street and Eastlake Avenue E, directly east of the intersection of Eastlake and Fairview Avenues E. The property is one block from the east shore of Lake Union. One block to the west is the Interstate 5 highway, identifiable by the tall concrete columns that support its roadbed. The western edge of the nearby North Capitol Hill neighborhood follows the eastern edge of the highway. Some of the open space below the highway—between E Garfield and Newton Streets—has been developed by the Seattle Parks into an off- leash dog-run and informal recreation space. Fence-enclosed parking lots are also situated below the highway.

Parcels directly to the south of the subject property contain older buildings. To the south, at 1262 Eastlake Avenue E, is a small wood-frame apartment house on a 4,751 square foot lot. Originally constructed as a single-family residence in 1906, this building was enlarged with a lower floor addition in 1974. To the east, at 219 E Galer, there was a 3,405 square foot, wood-framed building, built in ca. 1902, which was demolished in ca. 2012. The 10,267 square foot parcel is currently a vacant developmentsite.

Directly across the street to the north, at 1500 Eastlake Avenue E is a low-rise, wood frame, 4,851 square foot 1967-era office building on a 5,350 square foot landscaped site. To the northwest, there is a three-story, 33,176 square foot, flat roof, shingle-clad commercial building at 214 E Galer Street, on a quarter-acre lot. Directly across the street to the west, at 1500 Eastlake Avenue E, there is a 25,194 square foot, three-story concrete frame bank building, dating from 1993, on a 24,641 square foot lot with a paved parking lot.

The landmark Lake Union Steam Plant, one-half block to the southwest, was rehabilitated in the 1990s to serve as a biotech and medical research corporation. Also, to the southwest across Eastlake Avenue E, there is a small triangular open space at the north end of the Lake Union Steam Plant site. This open space, and the adjacent Fairview Avenue E right-of-way, provides an unobstructed view from the subject building of Lake Union and the historic Lake Union Dry Dock.

Located at a convergence of city arterials, the subject property is highly visible. Historic photos indicate there were large billboards placed on the site as early as the 1920s and 1930s. While the present office building is relatively small, it is prominently placed and also distinguished by its design and relatively small scale in contrast to nearby larger buildings, such as the historic Lake Union Steam Plant and newer mixed-use developments.

Eastlake is a lake and hillside community on the east side of Lake Union, which was once a part of nearby Capitol Hill. When construction on the I-5 highway was completed in 1962, it effectively cut away the northwest section of Capitol Hill (which then became Eastlake). The present community is only five blocks wide. Its borders are set by I-5 on the east, Lake Union to the west, the Mercer Street off-ramp at the south, and the University Bridge to the north. A number of significant, historic buildings are located in this neighborhood, including the Seward School/former Denny-Fuhrman School (1893 – 1895, 1906, and 1918; remodeled and expanded in 1997) and 2500 Franklin Avenue E (along Boylston Avenue), a local landmark and National Register Property. Some of these properties were cited in the 1975 Historic-Seattle sponsored urban inventory and survey. Since then the following buildings in the neighborhood have been designated as Seattle landmarks:

- Steinbrueck Residence (1891–1893), Franklin Avenue E
- The Stanley House/Fisher-Howell Residence (1890s), 2819 Franklin Avenue E
- L'Amourita Apartment Cooperative (1908–1909), 290 –2915 Franklin Avenue E
- The Egan House (1959), 1550 Lakeview Boulevard E
- Lake Union Hydro House and Steam Plant / Irwin's (1909–1921), 1151 Eastlake Avenue E
- Pacific Architect & Builder (1960), Yale Terrace E

Development in the immediate vicinity has been dynamic in the last decade with the construction of larger mixed-use, retail, and residential buildings along Eastlake Avenue E on the blocks to the north of the subject property . The block on which the subject building is located is currently zoned for mixed-use commercial and multi-family buildings up to 65' in height.

The Site

The site is a wedge-shaped parcel with outer dimensions of approximately 105' on the north property line (along E Galer Street), 100' on the south property line, 32' on the front or west property line (along Eastlake Avenue E), and approximately 63' along the back or east property line. The site slopes down from east to west with a total elevation change of approximately 29'. It comprises 5,066 square feet, or 0.12 acres.

Because of the parcel's shape, the building's north setback from E Galer Street varies in depth from 1' to an estimated 20'. Setbacks are an estimated 42' on the east, and 3' on the south. The building is set back from Eastlake Avenue E approximately 4'. The site is defined by stone rockeries along the two streets and with stone retaining walls of 6' to 15' in height along the east and southeast property lines. A 9'-wide planting strip seems to extend the site landscaping on the north side to meet the typical 6'-wide paved sidewalk. In addition, there are narrow, 2.5'-wide planting strips bordering the two streets. A four-stall, asphalt-paved parking lot is accessed by a 24'-wide driveway from E Galer Street. The lot and the building's main floor are set at elevation 100', approximately 15' below the highest grade point on the site. The basement is 8.75' feet lower, and set at elevation 92.25'.

In contrast to the regularity and rationality of the building plan, the site is treated in a more organic fashion. Permit records indicate that the existing stone rockery and retaining wall were added in 1963. That particular project resulted in plant beds on the east and south sides of the site, where the steep slopes are held back by large, rough boulders and native landscaping, which also enclose the parking lot for four vehicles. The beds include ground cover, such as heather, and rhododendrons. The grading and low plants leave exposed the heavy texture of the Shuksan stone used on the foundation.

Present landscaping consists largely of low shrubs and a group of birch trees on the north side of the building. A tall, mature conifer that marks the southeast corner of the site appears to grow on an adjacent, neighboring property. In addition, the parking lot features several large stones submerged in the paving as part of the original landscape design, seemingly placed at random locations near the entry deck and along the building's east perimeter wall.

The Building

The visually prominent building is a two-story, flat roofed post and beam structure, which was designed to take advantage of the small site and views to the west. The rectangular wood framed mass is cantilevered above an exposed stone-clad foundation. Originally the enclosed spaces included a 560

square foot basement and 1,080 main (or first) floor. The building's main floor has been expanded slightly and it presently contains 1,680 square feet.

Original SDCI permit record drawings, dated December 1955, with a renewal of June 1, 1956, call for the "Architects' Office at Eastlake & Galer, Seattle for Steinhart Stanley Theriault & Anderson Architects." The drawings include the plot plan and profile sheet signed and stamped by Partner Arden Steinhart. He also signed and stamped the window detail, elevations, and cabinet drawings, while Partner Einar Anderson signed and stamped the original floor plan drawings. Both architects signed the framing plans, framing sections, and details, along with the structural engineer Donald G. Radcliffe. Steel framing elements were made by American Fabricators of Bellingham, Washington, according to the shop drawings of May 29, 1956.

The King County Assessor's property record card indicates the construction was completed on March 23, 1956, although it appears that actual construction continued further into the year. Original construction cost approximately $22,800 or $13.60/square foot. This cost is equal to an estimated $221,706 in present value due to inflation).

The Exterior

Seattle building permit No. 445044, for a 54'-3¼" by 28'-6" building at 205 E Galer Street, was issued to architect and property owner Arden C. Steinhart in May 1956. The plot plan and profile drawing in the permit emphasize the building's structure, made up by five structural bays, with a 25' by 10+/-' offset entry deck to the north; a covered entry and partially enclosed garden on the east end; and a 4'-2" deep balcony along the west end. The entry and balcony ends frame the building's primary mass, a 28'-6" by 40' rectangle-cantilevered above a 20' by 30' basement. Exterior materials are limited to continuous 14" steel wide flange beams at the main floor line; clear glass windows with thin aluminums stops and wood frames, and stained redwood V-joint siding; spaced 1x2" screen walls; wood decking; and Shuksan stone, concrete and concrete masonry units at basement walls. Shuksan is a type of metamorphosed basaltic lava or andesite quarried from the Baker River area of the North Cascades east near Mount Shuksan in Whatcom County.

Abstraction is the basis of the building's exterior and each of the exterior elevations is treated differently: the east contains both wood siding and screen walls, while the monolithic south facade feature only stained wood siding over diagonal shiplap and tongue-and-groove sheathing. Four of the five bays on the north facade contain floor-to-ceiling glazing, while the west facade features floor-to-ceiling glass and a glazed sliding door, shaded by full-height wood screens that are set along the outer edge of the west balcony.

Expressive exterior detailing is minimal, so that the overall design emphasizes the qualities of mass and materials. Steel beams define the horizontal floor line, and continuous metal flashing identify the perimeter of the flat roof, in clear contrast with glazing, screen walls, and steel cross braces.

The resulting appearance is that of a very simple wood and steel-framed glass box floating above the street—a straightforward and refined composition of solids and voids, with interior space that seems to extend unrestrained beyond horizontal and vertical exterior framing. The screens of vertical and horizontal redwood slats provide an evocative sense of transparency, and along with the landscaping, they serve as a mediator between nature and the rational structure. Because of its simplicity, anyone could draw this building, although few could design it.

The Plan and Interior Finishes

The main floor structure consists of steel cross beams welded to the wide flange perimeter beams and three additional longitudinal beams, with joists fitted into the flanges. The roof framing is made up of wood and glu-laminated columns, 4'x12' glu-laminated fir beams, 2'x10' joists, and T&G decking. The west balcony deck consists of 2'x6' redwood boards, set on edge with 1" spacing, while the entry deck is made with 3'x4' flat redwood boards with 3/8" spacing. A simple handrail, of 4'x4' wood posts supporting a single, continuous, 1¼" square tube, sits along the entry deck. Structural x-braces on the east and west facades are constructed with ½" steel rods and galvanized turnbuckles.

The archival King County Assessor's property record indicates that the original building has two rooms in the basement, the original floor plan shows several more: a file room, furnace hall, men's and women's two-fixture restrooms, and a stair hall. The main (first) floor plan once contained four interconnected rooms that flowed into one another: a reception space at the northeast, an office at the southwest, a large drafting room along the north central and northwest corner, and a conference room at the southeast corner. While some partitioning has been placed in the entry area, the spatial qualities of the original architects' office have been retained.

Original interior finishes featured painted plaster board, cork flooring, mahogany trim, and painted mahogany plywood, and it appears that much of these remain. (The research for this nomination report has not included a site tour of the interior, and current finished have not been confirmed.)Original interior screens, which have been subsequently removed, were constructed translucent fiberglass screens. The original ceilings in the reception room were treated with 1x4", V- joint clear redwood boards, while light-diffusing plastic panels were used in the drafting room. A single skylight and a modest stone-clad furnace chimney, which was added in 1966, projected through the main floor and above the flat roof.

Interior doors are typically flush wood types, while the main entry door featured a glass panel in an aluminum frame and an hourglass-shaped wood and aluminum vertical pull. The original architect occupants also designed custom teak furniture, which originally was installed in the reception area, offices, and drafting room.

Changes over Time and Current Conditions

Building permits and drawing records from the City's Department of Planning and Development document the few changes that have been made to the building and site:

Date	Scope of Work
1963	Rockery and retaining wall
1966	Addition of a skylight and stone-clad furnace chimney
2001	Alteration ("Add 168 SF office to exist. 1,727 SF office bldg.")
2012	Tenant improvements (interior remodeling)

The building's 2001 alteration was a $14,000 project designed by Seattle Architect Christopher Day and constructed by Wemblue Court, LLC, according to permit drawings. The structural engineer was Swenson Say Faget, Seattle. This project also involved a 14'-6" by 12', flat roof, wood frame addition, constructed at the main floor's southeast corner, set over a crawl space with concrete foundation walls.

The new room replaced the original enclosed garden. Present interior finishes include painted gypsum wallboard and carpet. Some new light fixtures and cabinets were installed, along with a new reception desk of veneer plywood and sand blastedglass.

The addition retained the original screen wall of the gardens space, and used composite "Hardiboard" siding trimmed with 1'x2' cedar barrens to emulate the original north wall. A skylight, two wood-framed rectangular windows, and a transom were added in the north façade of the new along with a new interior door. (Presently, there are two rooftop skylights near the main entry.) The original glazed entry door and large wood pull were retained.

As part of the 2001 project, partitions were added to separate the main floor into five distinct spaces: a reception room, three offices, and a small conference room. Unfortunately, one of the demising walls was then detailed to abut the glazed exterior north wall, and another internal partition was built that replaced the original floor-to-ceiling wood framed fiberglass panels.

A more recent tenant improvement remodel for the current occupant, the Seattle Modeling Guild, was more sensitive to the original design. It resulted in the removal of the abutting demising wall, and restored the interior to much of its former openness. (While the interior of the building was not accessed as part of the research for this nomination, some the features are visible from the exterior because of the expansive glazing on the primary street-facing facades.)

With the partial enclosure of a small area near the east entry, the present building contains 1,680 square feet according to King County records. With the exception of the small infill of the original courtyard space, the present building appears much as it was designed and built, and well-maintained. As a result, the original office building of Steinhart Theriault & Anderson appears to have a high level of historical and architectural integrity.

SIGNIFICANCE

Historic Development of the Eastlake Neighborhood

Lake Union was created as a glacial basin some 12,000 years ago, along with other nearby lakes. The east side of the lake shares its past occupation by first peoples with the balance of the lake. For more than 5,000 years these first Salish people, later recognized as the Duwamish Tribe, had lived in the Seattle area in villages established on the shores of Lake Washington and using its waters of other lakes, Elliott Bay, and the Green, White and Black Rivers for transportation, trade, and fishing. They called Lake Union *XáXu7cHoo* (also cited as *Ha-AH-Chu*, "little lake" in Lushootseed) or *Tenas Chuck* ("small water" in an intertribal language), and traversed the forested slopes and uplands between the lakes also with trails, and for hunting and gathering.

When white settlers arrived in the Seattle area, Duwamish tribal members initially assisted them directly and by sharing their knowledge of the area. One who became well known guide in the late 19th century was a local chief, Chesheeahua (known cited as Cheshiahud) and known as Lake Union John" Chudups John"). Born in a village on Union Bay in ca 1820 he was one of the few who returned to the area after the brief war in 1855 and the ban on Native American residents, which was passed by the newly incorporated city in 1865. Cheshiahud moved to the Mercer Slough area (Bellevue) in 1870, but

returned to Lake Union in the mid-1880s, settling on a plot of land at the foot of Shelby Street on Portage Bay, which was reportedly given to him by David Denny.

The presence of Native American life in this part of Seattle has been in part recognized and affirmed by establishment of a trail around Lake Union, named for Cheshiahud in 2009, and the recent establishment of the nearby Northwest Canoe Center at the south end of the lake at 860 Terry Avenue, a collaborative effort by the City's Parks and Recreation and the United Indians of All Tribes.

Claimed by Euro-American settlers, the Eastlake area of Seattle was initially settled with a few small farms. The neighborhood emerged in the early 1880s, with construction of additional houses and small commercial buildings along Eastlake Avenue, which linked the city's Cascade and Westlake areas, with communities at the north end of Lake Union, such as Latona and Portage Bay. The neighborhood contains one of the city's oldest schools—the original, 1893 Seward Elementary (Seattle Landmark) – which helps recall this early development history.

North-south travel through the area increased with the development of the present University of Washington campus (established in the 1890s), and the Alaska Yukon Pacific Exposition of 1909. Wagons, and vehicular and streetcar traffic traveled along the primary arterial, Eastlake Avenue N (later renamed Eastlake Avenue E), to meet the Latona Bridge in the early 1930s. Traffic and development increased with the construction of the University Bridge in 1919 and the introduction of the bus service in the early 1940s. The street remains one of the city's prominent north-south routes, connecting the University District, Roosevelt, Northgate and Lake City with the South Lake Union and Denny Triangle areas, and city's downtown core.

As with many of the Seattle's oldest neighborhoods, Eastlake contains buildings of various uses and types that represent its development over the past century. Buildings include some former industrial facilities, such as Seattle City Light's earliest electric generating plant (Seattle Landmark) at the south end (1909 – 1921; rehabilitated by Zymogenetics in the 1990sand recently re-adapted). Other remnants of its working past include the nearby Lake Union Dry Dock, which was founded in 191 to meet the Navy's needs in World War I; and the lakeside site of William Boeing's 1916 airplane facility at the foot for E Roanoke Street. Historic photos show the presence of a lumberyard on Eastlake Avenue as late as 1933. Nearby there remain marinas and boat repair yards; docks for canoes, kayaks, and motor and sailboats; and a seaplane facility.

Eastlake is known for its houseboat community, which emerged initially in the 1910s and 1920s as a floating "Hooverville." These dwellings served as small homes for loggers, fishermen, and other seasonal workers, which became the residences of bohemians, poets, students, and activists by the 1960s. While remaining examples of its industrial heritage are few, the neighborhood retains many examples of its built residential history: Victorian farmhouses, Craftsman bungalows, and Mission Revival and Art Deco apartment buildings. There are many multi-family residences with apartment buildings, condominiums and multi-plex dwellings of various ages, and commercial and mixed-use buildings along its major arterial.

In the early 1960s, the Eastlake and Capitol Hill neighborhoods were separated by the construction of I-5. The highway's transportation planners may not have envisioned the full impacts of traffic, noise, and dislocation on the neighborhoods aligned along it. During construction of the highway, many of the area's large old homes were removed. Some were relocated, but most were demolished. Citizens and local officials suggested an extensive lid over the freeway, but the double- height, eight-lane interstate

has remained a concrete scar for over four decades. The neighborhood underwent considerable change due to the loss of many of its large, houses once situated on nearby streets.

Later development in the area increasingly consisted of larger scale, mixed-use buildings, and commercial structures, such as the former Gates Foundation office building (1962) at 1551 Eastlake Avenue E, and the six- and seven-story retail/residential structures on blocks directly north and east of the subject property. Presently, Eastlake Avenue E hosts some specialty retailers, taverns, restaurants, and cafes. In contrast, blocks closer to the freeway (to the east) contain apartments/condominium buildings.

The Neighborhood's Modernist Heritage

In the 1950s and 1960s, Eastlake was welcoming area for designers to experiment with new Modern style buildings. The area drew a unique community – made up by architects, engineers, and related professionals, along with artists, university professors and students – largely because of its proximity to the city core and the University of Washington, available and relatively low-cost land and buildings, and its visual physical character. Many of the architects and engineers who built offices in the area were graduates of the University of Washington and leading designers in the post-war period.

While Modernist buildings are located throughout Seattle's neighborhoods, the Eastlake and nearby Cascade areas appear to have served as an urban laboratory for new commercial building designs. As a result, Eastlake contained a concentration of offices by some of the region's leading mid-century designers. In addition to the Steinhart Theriault & Anderson office at 1264 Eastlake Avenue E, there are other notable examples:

- Zema Office and Asian Gallery (1953 – 1961), located at 200 E Boston Street, was built three years after architect Gene Zema graduated from the University of Washington. It features wood framing and details based on traditional Japanese design precedents. The first phase of building, occurring in 1953, exhibits many modern-era elements in its assembled massing, nearly flat roof, and simple materials: wood, stucco, and glass. The two adjoining two-story structures (comprised of an office, gallery, and residence) were built across a small courtyard in 1961, occupied in part by the architect. This later phase illustrates the evolution of Zema's designs and exhibits the influence of Japanese joinery through his masterful wood framing details.

- The former Elmec Building (1960, demolished) a two-story, 4,000 square foot office building, at 1920 Eastlake Avenue E, was designed by the architectural firm of Durham Anderson and Freed. It was built for mechanical engineer Richard Stern and electrical engineer Tom Sparling to house their individual firms, Stern and Towne and Sparling Associates.

- At 1949 Yale Place E is a notable building with a striking folded plate roof structure, built for Pacific Architect and Builder (1960) as its publishing office/printing facility. It was designed by architect Al Dwyer of A. O. Bumgardner & Partners, along with structural engineer Jack Christensen. This building was designated a local landmark in 2017.

- In 1961, the firm of Kirk Wallace McKinley and Associates moved into its new office building, designed by architect Paul Kirk, at 2000 Minor Avenue E. This small building is a refined example of the siting and detailing that characterize Seattle's best Modern era architecture.

The building is a fine-scaled, simple wood post-and-beam frame structure, articulated with connections and clad in cedar siding. Following the slope of the lot, the structure was raised from the street level and poised over open ground area, where it provided on-grade parking spaces below the single-story office.

- In the 1950s, architect Paul Kirk became a specialist in medical clinics, designing more than fifty during just those ten years. Next door to Kirk's office building, his firm designed the Lake Union Community Psychiatric Clinic (1963), at 2009 Minor Avenue E, currently office of a local survey firm, Bush Roed and Hitching. The building is similar in massing and materials to Kirk's office. Due to its siting and landscaped setback it is not as visible as the neighboring architects' offices. The building was nominated in 2019 for landmark status, but was not designated.

Several of the aforementioned buildings are noted in influential publications, such as Victor Steinbrueck's *Seattle Cityscape* (1959) and *Seattle Cityscape 2* (1973), Sally Woodbridge's *Guide to Architecture in Washington State* (1980), and Jeffrey Ochsner's *Shaping Seattle Architecture – A Historical Guide to the Architects* (1994 and 2014). In addition, Eastlake's Modern heritage is well recognized by those who live and work in the neighborhood according the to the newsletters of the Eastlake Community Council (Leeman, 1996, and Eastlake Community Council), and it has been the subject of historical tours sponsored by Historic Seattle, Docomomo.WeWa and other organizations.

The Original Owner – Steinhart Theriault & Anderson

Steinhart Theriault & Anderson purchased the site from Esthelda A. Hammond, who is cited as the owner in the October 1937 King County Tax Assessor's property record card. In addition to owning the building at 1264 Eastlake Avenue E, the architects designed it and were its occupants for over three decades. Steinhart Theriault & Anderson was a relatively small firm of six to eight men, which had as its predecessor several other Seattle partnerships—Jones, Stanley & Steinhart (1951 – 1953) and Jones & Stanley (1937 – 1950).

Robert Theriault joined Arden Steinhart and Roy Stanley in 1950, and the three men formed a partnership in 1953. In November of 1956, the firm's principals were reduced to three following the death of Roy Stanley's at the age of 70. All three architects were graduates of the University of Washington, and Theriault and Anderson had learned from teachers who had embraced the post- war ideals and formal tenets of Modernism.

According to *Polk Directory* listings, Steinhart Theriault & Anderson had offices in the Medical Arts building in downtown Seattle prior to 1959. Permit records suggest they designed their new building in late 1955 to early 1956, and that its construction permit was finalized in May of 1956. Donald G. Radcliffe was the structural engineer, and C.B.S. Construction Company the general contractor.

Steinhart Theriault & Anderson designed a number of projects in the Seattle area in the 1950s and 1960s. Typical projects were low-scale buildings in the Modern style, including public schools in Highline, Mercer Island, and Shoreline that dated from 1953 to 1962, a small West Seattle dental office, banks in Burien and Kent in the 1960s, and at least five churches.

While projects by Arden Steinhart, Robert Theriault, and Einar Anderson were featured in a few design publication and local newspaper articles from the 1950s through the 1970s, their firm is not widely recognized in recent publications. The firm's most notable work appears to be their own office building,

which is the subject of this report; the Swedish Club at 1920 Dexter Avenue N (1959 – 1960), a $400,000 steel frame building designed by Einar Anderson, and the Normandy Park Community Center (1960), a $60,000 building designed by Theriault. The Swedish Club is the subject of a current local landmark nomination. The Normandy Park Cove Building was the subject of a draft National Register of Historic Places nomination in early 2010.

Other constructed work cited in newspapers and periodicals includes a 20'x37'x11' steel-framed and wood clad "portable" bank building for Seattle First National Bank (1959, unknown location), and the Marius Anderson residence in the Tanglewood suburb of Issaquah (ca. 1957, designed by Enir Anderson.)

Constructed designs by Arden Steinhart, Robert Theriault, or Einar Anderson, individually or as a firm, include the following buildings:

Schools
Sylvester Junior High, Highline School District (1953)
Highline High School (1957)
Island Park School on Mercer Island (1958)
NE Senior High School complex (1959), 24th Avenue S & S 152nd Street, Burien, $1.52M
Aldercrest Elementary School (1960), E 200 St. and 28th Avenue NE, Shoreline
Pacific Junior High School (1961), 22705 24th Avenue S, Burien, $848,500
East Highline High School (1962)
Kellogg Middle School (1962-1986, by Anderson), NE 200th, for Shoreline School Dist.
Shoreline Community College (n.d.), specific building(s) unknown

Commercial and Public Projects:
Rainier Golf and Country Club Addition (1958), 11133 Des Moines Memorial Drive
The Swedish Club (1959-1960), 1920 Dexter Avenue N
Portable Seattle First National Bank (1959)
The Cove, Normandy Park Community Center (1960), $60,000 A 1,600 square-foot dental office in West Seattle (1962)
400 Building (1965), 400 SW 152nd Street, Burien
Western Federal Savings Banks (1965 and 1966), Burien and Kent
Broadview Library (1967, expanded in 2001 and 2007), 12755 Greenwood Ave. N
Surfline Motel in Ocean Shores (ca. 1960), $1M

Residential Projects
Marius Anderson Home (ca. 1957), Issaquah
A small custom home in Gregory Heights (1958)
Theriault Residence, 18585 Marine View Drive SW Residence at 18610 Marine View Drive SW
Bowmont Terrace and Sierra Homes development, built by Clarence and James Rigby and Sierra Homes Inc. (ca. 1959), S 170th Street and Seattle-Tacoma Highway
Skylark Apartments (1960), 126 SW 155th Street, Burien
Harriet Manor Apartments (1966), at 13th and E Harrison on Seattle's Capitol Hill
Rosamond Carlton House (1970), Three Tree Point, Burien

Churches:
Broadview Lutheran Memorial Church in Greenwood (1956)

Addition to the 13th Church of Christ, Scientist (ca. 1959), at 3500 NE 125th St, in Lake City
United Presbyterian Church (1962), 96th and 98th Streets, Edmonds
Addition to the 1913 Swedish Baptist Church (1962), 4600 Sunnyside Ave NE
Calvary Lutheran Church (1963), 7002 23rd Ave NW
St. Paul's Episcopal Church (1966), 15 Roy Street
Glendale Evangelical Lutheran Church (1967), 13455 2nd Ave, Burien
Remodel of John Knox Lutheran, 1st Avenue S and Normandy Road

After Einar Anderson's early death in 1970, the firm was reorganized as Steinhart Theriault & Associates. This successor partnership continued to occupy their 1264 Eastlake Avenue E offices until 1985, operating with an additional partner, John Courage, as Steinhart Theriault & Courage. Subsequent owners of the property included a real estate company, the Dover Group (Ann and Christopher Toliason), which owned and occupied the building for a decade after acquiring it in ca. 1989, and Magnolia Properties, LLC, which owned it from mid October 1999 to mid-December 2000. During a period in ca. 2000-2005, the building served as the office of local developer David Wright, one of the sons of local city builder Howard S. Wright. The current occupant is another commercial tenant, the Seattle Model's Guild.

The Individual Architects

Arden Croco Steinhart (1906–1994)

Arden Steinhart was born on November 21, 1906, in the small Puget Sound town of Bucoda, Washington, to Kurt and Jessie Steinhart. His German-born father (b. 1880), Kurt, was a lumber mill supervisor, while his mother was a homemaker. Steinhart entered the University of Washington in 1925, and received a Bachelor of Arts degree in Business Administration in 1929 at the age of 23. He returned to the university after the end of World War II in 1946 at the age of 40 to study at the School of Architecture, an unusual career move for that time. He graduated in late 1950 with a bachelor's degree in Architecture. Steinhart married in 1929, and lived with his wife at 1925 44th Avenue SW in West Seattle. Records indicate that the couple lived with his parents the following year.

Steinhart's early architectural career was uneven, probably due to his initial education in business and the Great Depression. In 1930, he was working as a lathe foreman in a local lumber mill where his father was a superintendent. In his 1950 application for a State architectural license, Steinhart cited his work as a draftsman beginning in 1930, noting "This work was occasional only and would compromise about 5 years of steady work." His professional career included 12 years of employment as a draftsman and designer for Roy Stanley (1937 – 1949), which was followed by a partnership with Stanley and architect William Jones, at Jones and Stanley Architects, until 1950. In 1951, he became a partner in the firm of Jones, Stanley & Steinhart, Architects. According to the 1951 *Polk Directory*, associates in the firm included Lloyd Lovegren, John "Ted" Jacobsen, Kenneth C. Helms, and Talbot Wegg. (Ted Jacobson is a recognized as a significant Modern era northwest designer.)

By 1950, Steinhart had moved to Normandy Park, a small waterfront community southwest of Burien, where he lived with his family at 16046 Maple Wild. His future partner, Robert Theriault, later moved with his family to Normandy Park. This community is known for its many Modern-style homes and Northwest Regional style modern-era community buildings, and for the Cove, which was designed by Theriault. This building is the subject of a draft application for the National Register of Historic Places (Cassarino, April 2010).

In 1953 Steinhart established a new partnership, Steinhart Stanley & Theriault Architects, with the addition of partner Robert Theriault. The firm remained in existence in various forms until ca. 1985: as Steinhart, Stanley, Theriault & Anderson (1955 – 1957), with the addition of partner Einar Anderson; as Steinhart, Stanley & Theriault, Architects (1957 – 1959); as Steinhart Theriault & Anderson (1960 – 1970); and as Steinhart & Theriault or Steinhart Theriault & Associates (1970 – mid 1980s), after Anderson's death.

Steinhart was also a partner in a local development company, Tri-way Properties, with Harry F. Kittleman and R. W. Newton, for which he designed at least one apartment building in Burien in 1960. By the time he retired, Steinhart's career had spanned nearly four decades. Arden Steinhart lived in Seattle's Capitol Hill neighborhood where he died at the age of 87 on March 19, 1994.

Robert Dennis Theriault (1922–2005)

Robert Theriault was born in Tacoma on May 28, 1922, and attended McCarver Common School and Lincoln High School, enlisting in the military, and serving as an Army Air Force navigator/bombardier in the Pacific during World War II. Upon his return in 1945, he and his family moved to Seattle so he could attend the University of Washington on the GI Bill. In June of 1950, Theriault received his degree in Architecture; by that time, he and his family resided in West Seattle.

Theriault was employed by E. G. Putnam Engineer for 11 months and by Alfred F. Simpson Architect for nearly four years. He was initially employed by Simpson while still in school, and later as an architectural and structural designer, drafter, renderer, and, from 1950 – 1952, as a job supervisor. He apparently left that firm to join Steinhart Stanley & Theriault, Architects as a founding partner, in 1953 – 1954. A resident of Normandy Park, Theriault was a well-known member of their Community Club, and he designed the community center (the Cove Building) in ca. 1960, along with the house he and his family lived in. As had Arden Steinhart, Theriault continued as a partner in the firm's successor companies, including Steinhart Theriault & Anderson in 1960 – 1970, and Steinhart Theriault & Associates from 1970 to the mid-1980s. After retiring from practice, Theriault and his wife lived on Whidbey Island. He died there on November 12, 2005, at the age of 83.

Einar V. Anderson (1925–1970)

Perhaps less is known about partner Einar Anderson because of his early death in 1970 at the age of 45. He was born on January 22, 1925, and received a Bachelor of Architecture from the University of Washington in 1951 at the age of 26. Anderson was apparently quite talented, as he became a partner in the firm of Steinhart, Stanley, Theriault & Anderson, Architects in 1955, just four years after leaving school. As with his two partners, he remained with its successor firms— Steinhart, Stanley & Theriault, Architects (1957 – 1959) and Steinhart Theriault & Anderson (1960 – 1970).

A member of the Gethsemane Lutheran Church, Anderson was also affiliated with the Tau Sigma Delta architectural honorary group, the Swedish Cultural Center, the Washington Athletic Club, and was also a member and president of the local Swedish Businessmen's Association. He was married to the former Joan Johnson for nearly 23 years and had one son. Anderson died in Seattle in early March of 1970.

Mid-Century Modern Style Buildings in Seattle

Modern architecture gained prominence throughout the nation after World War II, and its appeal was both ideological and aesthetic. While Europe lay in ruins, the United States experienced an unprecedented economic growth in the 1950s and 1960s. Renewed availability of materials, new construction methods, and technical innovations sparked a building boom across the country. In the United States, post-war Modernism had a significant influence on popular culture. Mid-century developments, such as suburban houses, corporate and industrial parks, glass curtain-wall skyscrapers, and shopping malls used design to change the environment of everyday life.

In the Northwest, Pietro Belluschi of Portland, and Paul Thiry of Seattle (among others), led the emergence of Modern design before World War II, and they both aided in the transformation of Modernism to fit the Northwest context. After the war, Modernism was embraced as a commercial style, and the "Northwest Style" was quickly adopted by a new generation of Seattle's residential architects. Inspired by a variety of modern sources, including Japanese and Scandinavian building traditions, these architects created new forms of wood- and timber-framed structures with designs that responded to the region's specific qualities.

Over 40 years later, the Tacoma Art Museum exhibited the innovative Northwest Modern designs by architects Pietro Belluschi, Paul Thiry, Paul Hayden Kirk, Fred Bassetti, Jack Morse, Wendell Lovett, John Yeon, Robert Billsbrough Price, John Storrs, and Kenneth Brooks. The exhibit publication, *Jet Dreams: Art of the Fifties in the Northwest*, focused on their design work and its influence:

> *Following World War II, when economic expansion and renewed availability of materials sparked a building boom, many architects of the Pacific Northwestreceived national acclaim for designing some of the finest modern buildings in the United States. These architects and their works were presented as signs of the progressive American spirit in architectural and popular journals [....] Characterized by simple, rational, contemporary appearance, these structures also contributed to the gradual acceptance of modernism and buildings that looked to the future rather than the past*.

In his *AIA Guidebook to Seattle*, Victor Steinbrueck further summarized the unique characteristics of Seattle architecture in 1953 as a "freedom of expression encouraged by the newness of the country, designed from mild climates and soft rainfall [...] varied and skillful use of wood, adaptation to hilly topography, and orientation to beautiful views of many snow-capped mountains, innumerable lakes and inlets of Puget Sound."

During the post-war era, Modernism had an emphatic influence on the development of commercial architecture in Seattle's downtown, where notable examples of the new sensibility were constructed, including the Norton Building. This steel-framed, International style skyscraper, at 801 Second Avenue, utilized glass curtain-wall techniques. Other innovative structures designed for the Seattle's World Fair of 1962 reflected the more expressive aspects of Modernism, as exemplified by the Space Needle, Pacific Science Center, Coliseum/Key Arena, and other temporary thin-shell and modular structures. Comparable to the subject building there are a number of small scale, Modern style office buildings from the late 1940s to the early 1960s that were designed by other Seattle architects to serve as their own offices. These include the former office buildings by architects Paul Thiry on the west slope of First Hill, J. Lister Holmes at 215 8th Avenue North (demolished), and the extant office buildings of Paul Kirk

and Gene Zema in the Eastlake neighborhood. Other comparable buildings designed by local Modernist architects include the following (* indicates designated landmarks):

- Blakely Psychiatric Clinic (1956, designed by Paul Kirk), 2271 NE 51st Street near University Village
- Shannon and Wilson Office Building (1960, NBBJ), 1105 N 38th near Fremont (*)
- University of Washington Faculty Club (1960, Paul Kirk and Victor Steinbrueck)
- AUOW Hall (1952, J. Lister Holmes), 501 Dexter Avenue N, S Lake Union area
- Bricklayer's Union/South Lake Union Trolley facility (1960), at Harrison and Fairview Avenue N (*)
- Pacific Architect and Builder Office and Printing Building (1960, designed by Al Dwyer of Bumgardner Architects), 1949 Yale Place E in the Eastlake neighborhood (*)
- City Light Control Center (1963, designed by Harman, Pry & Deitrich), 157 Roy Street (*)

Comparable also are three post-war Seattle Public Libraries—the Northeast, Magnolia, and Lake City branch buildings by Paul Thiry, Paul Kirk, and John Morse, respectively, which are designated city landmarks.

What emerged with these buildings during the post-war era in the Northwest was a new regional style, evident in both small scale commercial and residential structures. While largely based on a rational sense of structure, the designs were nuanced and acknowledged their specific site's landscape and topography, along with the climate and natural light of the Northwest.

Of all of Seattle's low-scale Modern buildings, the one at 1264 Eastlake Avenue E has been recognized by many because of its prominent siting and refined design. The original Steinhart Theriault & Anderson office has been cited in a number of architectural history publications, including books by Victor Steinbrueck, Jeffery Ochsner, Sally Woodbridge, and in surveys by Folke Nyberg and Victor Steinbrueck, and the State Architectural Historian, Michael Houser. The building is the subject of many blogs and unpublished and digital guides to Seattle's architecture. It is one of approximately 80 International Modern style properties that have been surveyed by the City of Seattle's Department of Neighborhoods, and one of 53 properties that have been surveyed in the Eastlake neighborhood. The City's historic site survey inventory form, which dates from ca. August 2001, notes that the property "appears to meet the NRHP and the criteria of the Seattle Landmarks Pres. Ordinance."

The conclusion is consistent with a City of Seattle historic survey, and with the historic property survey on file at the Washington State Department of Archaeology and Historic Preservation (DAHP). This survey form indicates that the subject building is an example of the International Style with other architectural influences. It notes that "the American application of the International Style in San Francisco, Portland, and Seattle, referred to as the 'West Coast redwood translation of the International Style,' freely borrowed from Japanese architectural tradition."

The building attracted considerable attention when it was built, in part because of its placement near the highly visible intersection of Eastlake Avenue East and Fairview Avenue East. Historic photographs dating from the 1930s suggest the prominence of this setting was long established, as it was the location of large billboards. (Until the early 1960s, when the I-5 freeway was constructed, Lake City Way, Roosevelt, and Eastlake Avenues served as the main north–south route into and from the city center.) In addition, it was cited in *The Seattle Times* in 1957, *The Los Angeles Times* in 1959. The September 1960 issue of *Pacific Architect and Builder* described as "a real eye-stopper."

The design of 1264 Eastlake transformed orthodox Modernism, the principles of which are typically cited as simplicity, a minimalist aesthetic, strict functionalism, and structural expression. Modern buildings following these principals would dominate their place and context with a universal design, created from the inside out to express a functional concept rather than a difficult whole. In contrast, the Northwest Modern design of the Steinhart Theriault & Anderson office responds to the specifics of its neighborhood, topography, placement, orientation, and outlook as well as internal needs of the original occupants. The resulting building is a strikingly visible addition to its neighborhood, and a unique and highly visible example of mid-century Northwest Modern design.

BIBLIOGRAPHY

Architecture/West, "Seven Western citations: School Building Architectural Exhibit," June 1962, pp. 24-25.

Berner, Richard C. *Seattle Transformer: World War II to the Cold War*. Seattle: Charles Press, 1994.

Boyle, Susan and DocomomoWeWa. "The Egan House, Landmark Nomination," April 2009.

California Redwood Association. "When the architect is his own client . . . Again Redwood," Redwood *News*, No. 1, 1964.

Caroll, Laura Burns. "Building in the Name of Progress: Postwar Architecture in Washington and Oregon, 1945-1060," in Johns, Barbara, editor. *Jet Dreams – Art of the Fifties in the Northwest*. Tacoma: Tacoma Art Museum and University of Washington Press, 1995, p. 47 - 59.

Cassarino, Anthony. "The Cove Building, Normandy Park, Draft National Register of Historic Places Nomination," Draft, April 2010.

City of Seattle

Department of Construction and Inspections: Microfilm Files:

"Office Remodel, 1264 Eastlake Ave. E.," by Christopher Day Architect, permitted 11-18-2001 (Swenson Say Faget, structural engineer).

"Architects' Office at Eastlake & Galer, Seattle for Steinhart Stanley Theriault & Anderson Architects, Medical Arts Building, Seattle, Washington," Dec. '55, with a permit No. 445044 date of May '56, renewal date 6-1-56 (stamped and signed by Arden C. Steinhart and Einar V. Anderson).

Department of Neighborhoods. Historic Preservation Program, Historic Property Inventory Form, Parcel ID 2869600125, 1264 Eastlake Ave. E, ca. 2001.

Department of Parks and Recreation, "Northwest Native Canoe Center," https://www.seattle.gov/parks/about-us/current-projects/northwest-native-canoe-center, June 10, 2021.

Municipal Archives Photo Collection (Eastlake, Cascade, Lake Union, Galer, Fairview, Freeway, I-5.)

Eastlake Community Council. http://www.eastlakeave.com/2009/10/12/article-highlights-eastlakes-modernist-architecture, C. D. Milton, "Eastlake's modernist architecture," October 12, 2009.

HistoryLink.org, the Digital Encyclopedia of Washington State History, www.historylink.org

Crowley, Walt, and Louis Fiset. “South Lake Union: The Evolution of a Dream,” Essay No. 4250, June 8, 2003.
Louise Fiset, “Eastlake – Thumbnail History,” Essay No. 3255, May 5, 2001
David Wilma, “Broadview Branch, the Seattle Public Library,” Essay No. 4022, November 21, 2002.

Johnson, Larry E., AIA, “The Swedish Club, Seattle Landmark Nomination,” 12.31.2019.

Jordy, William H. *American Buildings and Their Architects, Volume 5: The Impact of European Modernism in the mid-Twentieth Century*. New York: Oxford University Press, 1972, p. 168.

King County Tax Assessor's Records, Parcel ID #286900125 for 1264 Eastlake Ave E. (Parcel 2869-0125), 1262 Eastlake Ave E., and 219 E. Galer Street (available from the Puget Sound Regional Archives).

Leman, Chris. “Eastlake: A Neighborhood History,” unpublished paper, July 1996.

Link, Karen. Thomas Street History Services. “South Lake Union Neighborhood Inventory and Survey - Context Statement.” City of Seattle, Department of Neighborhoods, August 2006.

Los Angeles Times, Leckenby Structural Steel (ad), Sept. 22, 1959, p. 27.

Museum of History and Industry, Seattle. Digital Photograph Collection. https://digitalcollections.lib.washington.edu/digital/collection/imlsmohai/search

Michelson, Alan, Pacific Coast Architects Database (PCAD), “Steinhart, Anderson and Theriault Architectural Office, Eastlake, Seattle, WA,” http://pcad.lib.washington.edu/building/14633/

Moen, Wayne, “Building Stone of Washington,” Washington Department of Conservation, Division of Mines and Geology, Bulletin No. 55, 1967, p. 62.

Nyberg, Folke and Victor Steinbrueck. "Eastlake and Cascade – An Inventory of Buildings and Urban Design Resources." Seattle: Historic Seattle, 1975.

Ochsner, Jeffery, editor. *Shaping Seattle Architecture - A Guide to the Architects*. Seattle: University of Washington Press, 2014.

Pacific Architect and Builder
“Where architects hang their hats (1264 Eastlake Avenue E.),” Sept. 1960, p. 36-38.
“Temporary quarters with a permanent look (Seattle 1st Nat’l),” Dec. 1959, p. 33.

Phillips, Andy and DocomomoWeWa, “Pacific Architect and Builder, Seattle Landmark Nomination,” 2018.

Raymond, Vaun S., ”First People,” Lake Union Virtual Museum, ttp://www.lakeunionhistory.org/Living_Lightly,_Duwamish_Tribe_on_Lake_Union.html

R. L. Polk Company. *Polk Directory, Seattle*. 1953-1960, 1965, 1970, 1980, and 1985.

Swedish Cultural Center, "Newsletter," July 2009.
http://www.swedishculturalcenter.org/newsletters/2009/july2009.pdf

Seattle Models Guild, "About Us," http://www.smgmodels.com

Seattle Post Intelligencer
"Rainier Gold & Country Club," April 20, 1958.
Cheek, Lawrence. "On Architecture: What Seattle buildings to save," April 29, 2008.

Seattle Times:
Margery R. Phillips, Rotogravure, "A Tranquil Home in a Natural Setting," May 17, 1959 (Photogravure), p. 26-31.
"3 Crosses Mark New Church" (Glendale Evangelical Lutheran), June 17, 1967. "More New Homes" (Sierra development), Oct. 3, 1959.
"Savings Firm Opens New Units (in Burien)" July 4, 1965.
"Contracts Let for Sylvester Junior High" (Highline Schools District), June 15, 1953.
"Death Takes Roy Stanley, Architect," Nov. 17, 1956, p. 18.
"Marked by Simplicity" (Eastlake Avenue architecture office), Feb. 17, 1957.
"New School" (High School in the Highline District), Sept. 15, 1957.
"Convenience Emphasized in Economy Home" (Steinhart, Gregory Heights), April 9, 1958. "Seattleites Win Awards" (School magazine award, Mercer Is. Park School), April 13, 1958. "Bids Given Contract for (Normandy Park) Community Center," Jan. 11, 1959.
"Contract Awarded"(Northeast High School in Highline), May 31, 1959. "Bids Due (Aldercrest Elementary School)" Sept. 6, 1959.
"Open Today" (Skylark Apts. at 126 SW 155 Street), May 1, 1960.
"Shoreline Calls for Bids on New School" (Aldercrest School), July 9, 1961. "High School Construction to Begin" (Highline E. High School), Dec. 2, 1962.
"New Dental Clinic for West Seattle" (4154 California Avenue), Dec. 2, 1962, p. 44.
"Savings Firm Opens New Unit (400 Building, Burien), July 4, 1965.
"$1 Million Shopping Center Burien Development Planned" (414 SW 152nd), April 15, 1964.
"Completed" (Pacific Junior High School, Puyallup), Jan. 29, 1966.
"Eight Units" (Harriett Manor Apts. 1304 East Harrison Street), Jan. 24, 1966.
"West Side Savings Loan Will Open Kent Office," Dec. 11, 1966.
"Rites Set for Architect Einar V. Anderson, 45," March 9, 1970, p. D3.
Updike, Robin. "This Year's Model." August 25, 1993.
Chang, Young. "Behind the scenes." September 28, 2003.
"A Trail around Seattle's Lake Union will be named for native American," October 19, 2008.

Steinbrueck, Victor. *Guide to Seattle Architecture 1850–1953*. New York: Reinhold, 1953.

Steinbrueck, Victor. *Seattle Cityscapes.* Seattle: University of Washington Press, 1962.

Proctor Mellquist, ed. *Sunset Ideas for Recreation Rooms, "*Additional room for a growing family" (house by Robert Theriault). Menlo Park, California: Lane Publishing, 1960, p. 42.

Theriault, Robert, Jr., "Normandy Park Cove Building, Normandy Park Cove Building, National Register of Historic Places Nomination" (unsubmitted draft), 2010.

Thrush, Coll. *Native Seattle: Histories from the Crossing Over Place*. Seattle: University of Washington Press, 2007.

Venturi, Robert. *Complexity and Contradiction in Architecture.* New York: Museum of Modern Art, 1966.

Washington State Department of Archaeology and Historic Preservation
Michael Houser, "Nifty from the Last 50 Initiative," http://www.dahp.wa.gove
Leonard A. Forsman, Larson Anthropological Archaeological Services Limited, Historic Property Inventory Form DAHP No. 17-02992 (Field Site SLU-01), 02.03.2003, Historic Inventory Form No. B68, Steinhart, Stanley, Theriault & Anderson Office Building, Nov. 4, 2002.

Washington State Department of Licensing (applications for architectural registration, for Steinhart and Theriault available from the Washington State Archives, Olympia)

Western Architect and Engineer, "A-frame rises above a heavily textured wall of native stone" (Broadview Luther Memorial Church), Dec. 1959, p. 30-31.

Woodbridge, Sally B., and Roger Montgomery. *Guide to Architecture in Washington State – An Environmental Perspective.* Seattle: University of WA Press, 1980.

The features of the Landmark to be preserved include*:* the site, and the exterior the building.

Issued: June 28, 2022

Sarah Sodt
City Historic Preservation Officer

Cc: Barbara and Robert Breskovich, 1264 Properties LLC; owners
John Hempelmann, Cairncross & Hempelmann
Susan Boyle, DoCoMoMoWeWa; nominator
Kristen Johnson, Acting Chair, LPB
Nathan Torgelson, SDCI
Katrina Nygaard, SDCI
Ken Mar, SDCI